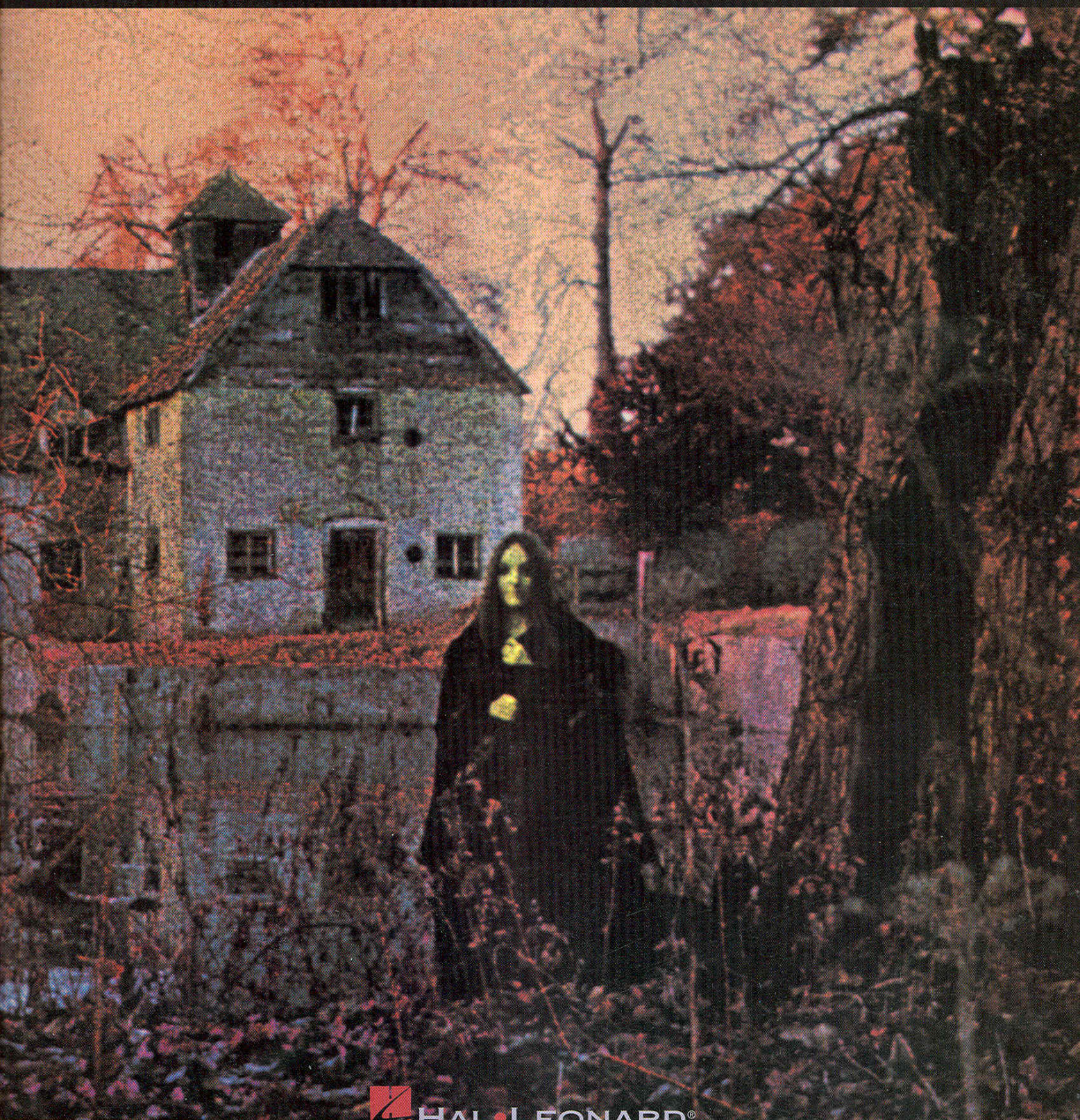




BLACK SABBATH





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
STEVE GORENBERG

BLACK SABBATH

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ISBN 0-7935-6777-7

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CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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Photos by Andrew Kent/RETNA LTD.

Black Sabbath

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Slow Rock ♩ = 68



(thunderstorm & church bells)
approx. 35 sec.

G5 Gtr. 1 (dist.)

N.C.

G5

N.C.

G5

N.C.

mf simile on repeats

T
A
B

To Coda

G5

N.C.

Rhy. Fig. 1

End Rhy. Fig. 1

p w/ slight dist.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

N.C.

1. What is this that stands be - fore me?
2. Big black shape with eyes of fire,

Fig - ure in black which points at me.
tell - ing peo - ple their de - sire.

Turn 'round quick and start to run.
Sa - tan's sit - ting there, he's smil - ing.

Find out I'm the cho - sen one. Oh, no!
Watch - es those flames get high - er and high - er. Oh, no, no, please God help me!

2nd time, D.S. al Coda

Interlude
Faster ♩ = 126
N.C.

The image displays two musical exercises, Rhythmic Figure 2 and Rhythmic Figure 2A, each with a melodic line and a corresponding fingering line.

Rhythmic Figure 2: The melodic line is in G major (one flat) and 4/4 time. It consists of eight measures, each containing a triplet of eighth notes. The notes are G3, A3, B3 in the first measure, and C4, D4, E4 in the second measure, with the pattern repeating. The fingering line below shows the sequence of finger numbers: 3, 3, 3, 6, 3, 5, 6, 3, 5, 6, 3, 5, 3, 3, 3, 6, 3, 5, 6, 3, 5, 6, 3, 5.

Rhythmic Figure 2A: The melodic line is in G major and 4/4 time. It consists of eight measures, each containing a triplet of eighth notes. The notes are G3, A3, B3 in the first measure, and C4, D4, E4 in the second measure, with the pattern repeating. The fingering line below shows the sequence of finger numbers: 5, 5.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 8 times

Is it the ___ end ___ my ___ friend? ___ Sa - tan's com - in' ___ 'round ___ the bend. ___

Peo - ple run - nin' ___ 'cause ___ they're scared. ___ You

G
 8va...

Gm7

G

15 18 15 18 15 10 15 10 15 10 18 18 15 10 17 15

full full (18) full 1/4

8va

Gm7

G

Gm7

Outro G

Gm7

loco

play 3 times

full

1/4

full

full

full

full

full

full

full

(18) X

The image shows a musical score for guitar and bass. The guitar part (Gtr. 1 and Gtr. 2) is written in treble clef with a key signature of one flat (B-flat). The bass part is written in bass clef. The guitar part features a melodic line with triplets and a bass line with a steady eighth-note pattern. The bass part features a steady eighth-note pattern. The score is divided into two systems, each with a guitar and bass staff. The guitar part is labeled 'Gtr. 1' and 'Gtr. 2'. The bass part is labeled 'B.'.

The Wizard

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately Slow ♩ = 102

A5 C5 A5 N.C. A5 C5 A5 N.C.

(harmonica) * Gtrs. 1 & 2 (dist.)

mf

1/4

1/4

* composite arrangement

A5 C5 A5 N.C. A5 C5 A5 N.C.

1/4

1/4

Gtr. 2 tacet
Gtr. 1

3

3

full

full

A5 C5 A5
Gtrs. 1 & 2

1/4

1/4

N.C. A5 C5 A5 N.C.

1/4

1/4

Gr. 1

A B \flat A B \flat A(b5)

Gr. 2

Rhy. Fig. 1 End Rhy. Fig. 1

Verse

Gr. 2: w/ Rhy. Fig. 1, 4 times

A B \flat A N.C. A B \flat 5

1. Mist-y morn - ing, _____ clouds in the sky. _____ With-out warn - ing _____

Gr. 1

A5 N.C. A5 B \flat 5

a wiz-ard walks by. _____ Cast-ing his shad - ow, _____

A5 N.C. A5 B \flat 5 A5

weav-ing his spell. _____ Long grey cloak, _____ twin-kl - ing bell. _

Chorus

C5 B5 A5

C5 B5 A5

C5 B5 A5

Nev-er talk - ing, _ just keep walk - ing, _ push-ing his mag - ic. _

Rhy. Fig. 2

Gr. 2

Gr. 1

Interlude

C5 B5 A5

A5 C5 A5

End Rhy. Fig. 2

A5 C5 A5

A5 C5 A5

A5 C5 A5

14 17 14 14
14 17 14 14
12 15 12 12

1/4 1/4

5 7 5 3 5 3 7 10 7 5 15 5 7 5 3 5 3 5

Verse

Gtr. 2: w/ Rhy. Fig. 1 A B \flat A Gtr. 2: w/ Rhy. Fig. 1, 4 times A5 B \flat A N.C.

2. E-vil pow - er _____ dis-ap - pears. _____

Gtr. 1

6 6 7 6 6 6 7 6 5
7 7 8 7 7 7 8 7 5
5 5 6 5 5 5 6 5 5

A5 B \flat A N.C. A5 B \flat

De-mons wor - ry _____ when the wiz-ard is near. _____ He turns tears _____

full

7 7 7 6 10 12 17 7 7 7 7
7 7 8 7 7 7 8 7 5 5 5 5
5 5 6 5 5 5 6 5 5 5 5 5

Gtr. 2: w/ Rhy. Fig. 1, 4 times

A5 Bb5 A5 play 4 times A5 Bb A5

Gtr. 1

3. Sun is shin - in', _____ clouds have gone by. _____

[illegible]

A5

gov-er-nor's sign, ____

Bb

tells all the peo - ple ____

A5

feel-in' so fine. _

Chorus

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.

C5 B5 A5

C5 B5 A5

C5 B5 A5

Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic. _

Outro

A5 C5 A5

N.C.

End Rhy. Fig. 3

Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic. _

Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic. _

Gtr. 2: w/ Rhy. Fig. 3, 3 times

A5 C5 A5 N.C.

A5 C5 A5

Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic. _

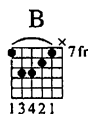
Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic. _

Gtr. 1 Gtr. 2 tacet

Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic. _

Wasp

Words and Music by Anthony lommi, John Osbourne, William Ward and Terence Butler



Moderate Rock ♩ = 132 (♩ = ♩⁵)

B

Asus4/B

B

Gtr. 1

Gtrs. 1 & 2 (dist.)

play 4 times

Gtr. 2

f

(Gtr. 1 cont. in slash)

let ring

let ring

T									
A	8	8	8	7	7	7	7	7	7
B	7	9	9	7	7	7	7	7	7

(cont. in notation)

	3	3	3	3	3	3	3	3	3
	7	6	9	9	7	9	7	9	7

1., 2., 3.

4.

Segue to "Behind the Wall of Sleep"

B

Asus4/B

Asus4/B

Gtrs. 1 & 2

let ring

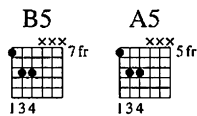
let ring

let ring

	8	8	8	7	7	7	7	7	7
	7	9	9	7	7	7	7	7	7

Behind the Wall of Sleep

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler



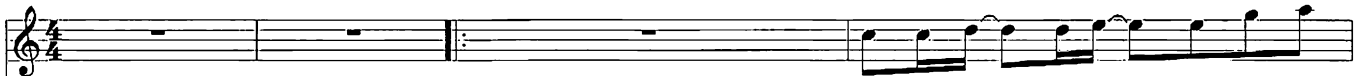
Intro

Moderately Slow Rock ♩ = 90

Verse

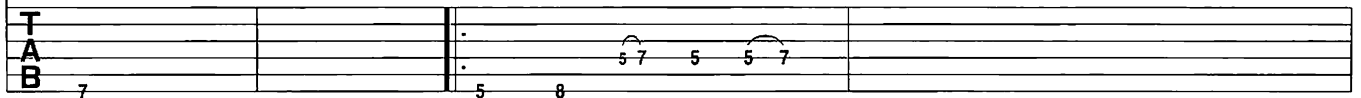
N.C.(B5)

N.C.(A5)

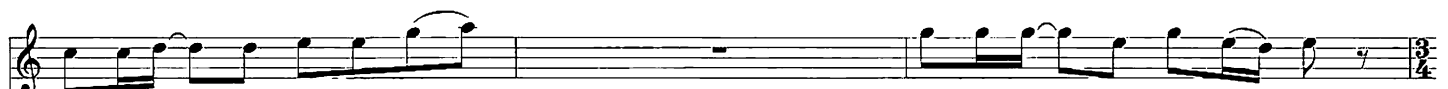
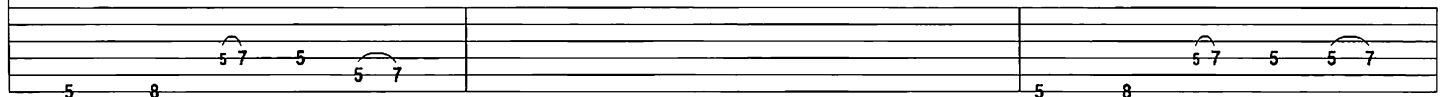
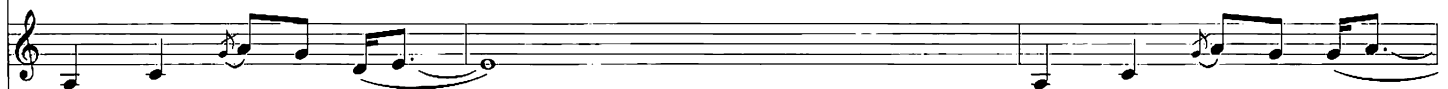


1. Pleas - ures cupped with-in the flow - er.
2. Chill that numbs. from head to toe. —
3. Now from dark - ness there springs night. —

Gtrs. 1 & 2 (dist.)

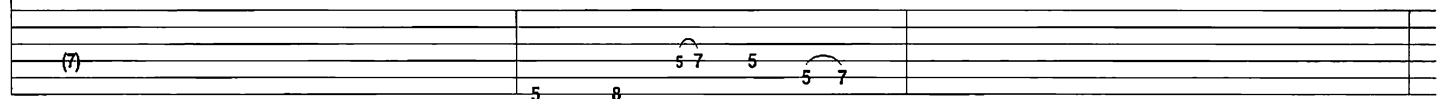


Dead - ly pet - als with strange - pow-er.
 Ic - y sun with frost - y glow.
 Wall of sleep is cold and - bright.




Fac - es shine a dead - ly smile, —
 Words a - go read to your sor - row.
 Wall of sleep is ly - ing bro - ken.

look up - on you at your - trial.
 Words a - go read no to-mor-row.
 Sun shines in, you have a - wok - en.



1. 2.

3rd time, To Coda 

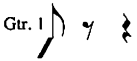
(D) (A5) A5

Double-Time Feel

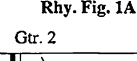
B5
Rhy. Fig. 1

A5 B5 A5

End Rhy. Fig. 1

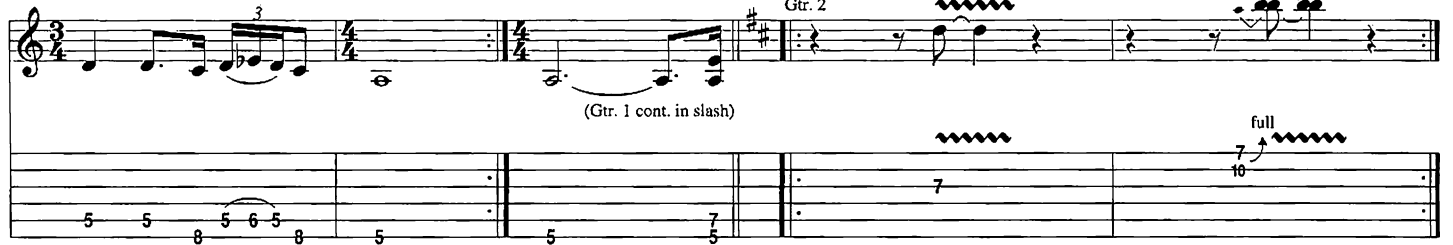
Gtr. 1 

Rhy. Fig. 1A

Gtr. 2 

End Rhy. Fig. 1A

(Gtr. 1 cont. in slash)



Bridge

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times

B5 A5 B5 A5

Feel your spir - it rise with the priest. ____ Feel your bod - y fall - ing to its knees. _

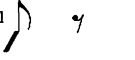
B5 A5 B5 A5

Take your worn _ out _ re - morse. ____ Change your bod - y to _ a corpse. ____

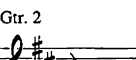
B5 A5 B5 A5

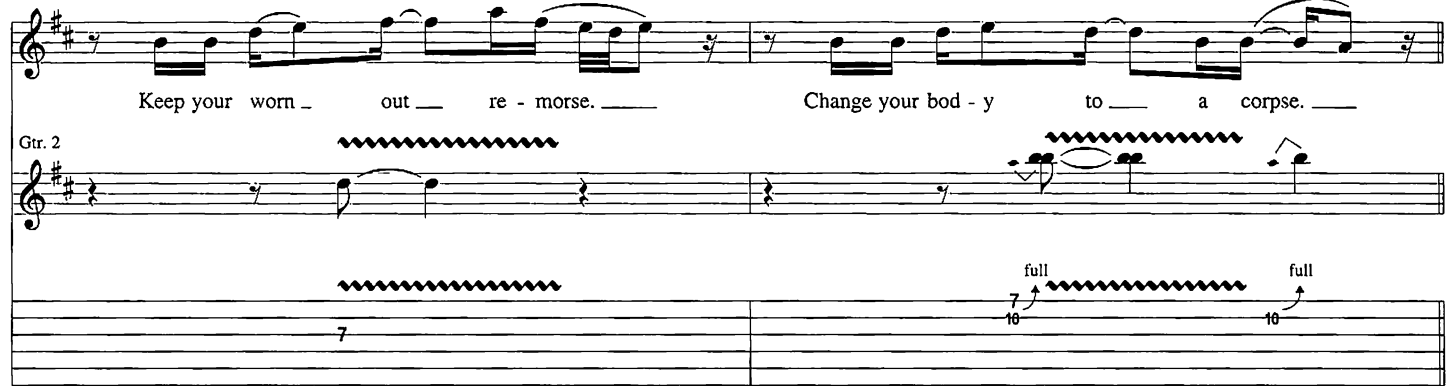
Change your bod - y to _ a corpse. ____ Change your bod - y to _ a corpse. ____

B5 A5 B5

Gtr. 1 

Keep your worn _ out _ re - morse. ____ Change your bod - y to _ a corpse. ____

Gtr. 2 



Guitar Solo

Gtr. 1 tacet

Gtr. 2 N.C.(B5)



[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are three measures of music, each ending with a double bar line. The second system features a bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a bass clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are three measures of music, each ending with a double bar line. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system.

[illegible]

Interlude

Faster ♩ = 132 (♩ = ♩⁻³)

B Asus4/B Asus4/B

Gtrs. 1 & 2

D.C. al Coda

let ring - - - - let ring - - - - let ring - - - -

The musical score shows two staves for guitar tracks 1 and 2. The first staff contains melodic lines with slurs and ties. The second staff contains chordal accompaniment with numerical figures (7, 9) and dots indicating specific fret positions or techniques. The tempo marking 'Faster' and the note value conversion are provided at the top.

⊕ Coda

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef and a 4/4 time signature. The melody begins with a whole note G4, followed by a half note A4, and then a quarter note B4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. A fermata is placed over the E4, and a slur indicates a descending scale: D4, C4, B3, A3, G3, F3, E3, D3. The second system continues the melody with a whole note D3, followed by a half note C3, and then a quarter note B2. A fermata is placed over the B2, and a slur indicates an ascending scale: C3, D3, E3, F3, G3, A3, B3, C4. The score is marked with '(A5)' above the first measure, '(D)' above the second measure, and '(A5)' above the third measure. The piece concludes with a final measure marked with an '8' above it, indicating a repeat or a specific ending. The title 'The Rose Tree' is written in a decorative font at the top right, with 'Begin Fade' and 'Fade Out' written below it.

Bassically

Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler

Moderately Slow ♩ = 90

* Gtr. I N.C.(Em)

mf w/ wah-wah

1/2 full 1/4 1/2 1/4

TAB

7 7 5 7 5 7 7 7 5 7 5 7 9 7 9 9 7 9 9 7 9 5

* Bass arr. for gtr.

3

1/2 1/4 1/4 1/2 full

7 5 7 7 5 7 5 7 5 7 3 0 5 7 5 7 5 7 5 7 7 7 5 7

1/4 1/4 1/2 1/4

5 7 9 9 7 9 7 9 5 7 5 7 7 7 5 7 5 7 5

1/2 1/4 *mp* full 1/2 1/2

7 5 3 0 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

1/4 1/2 1/4 1/4 1/4

5 7 5 7 5 7 7 7 5 7 9 7 9 9 7 9 7 9 5 7 5 5 7 5 7 5 7 7 5 7 5 7

p

1/2

* < *mf*

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

* w/ vol. knob

Segue to "N. I. B."

N.I.B.

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro Moderately ♩ = 104

* Gtr. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

mf

T
A
B

7 7 5 7 5 4 7 7 5 7 7 9 7 5 7 7 5 7 5 4 7 7 5 7 5 7 5 7

* Bass arr. for gtr.



Gtr. 1: w/ Rhy. Fig. 1, simile

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Oh, yeah,

Gtrs. 2 & 3 (dist.)

mp

simile on repeats

full

10 8

9 9 7 9 12 11 9 9 7 9 9 7 9 12 11 9 9 7 9 12 11 9

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

1. Some peo - ple say my love can - not be true.
- 2., 4. Fol - low me now and you will not re - gret
3. Now I have you with me un - der my pow'r.

6

1/4 1/4

7 8 7 8

9 9 7 9 12 11 9 9 7 9 9 7 9 12 11 9 9 7 9 12 11 9

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Please be - lieve me, my love, and I'll show you. I will give you those things
 liv - ing the life you lead be - fore we met. You are the first to have
 Our love grows stron - ger now with ev - 'ry hour. Look in - to my eyes, you'll

9 9 7 9 12 11 9 9 7 9 7 9 9 9 9 9 9 9 7 9 12 11 9

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5

you thought un - real. The sun, the moon, the stars all bear my seal.
 this love of mine, for - ev - er with me 'til the end of time.
 see who I am. My name is Lu - ci - fer, please take my hand.

1/4 1/4

9 9 7 9 12 11 9 9 7 9 12 11 9 9 7 9

1. **Interlude**
 Gtr. 1 tacet
 N.C.(E5) (D5) (C5) B5 *To Coda 1*

Gtrs. 2 & 3

5 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7 7 7 10 10 10 (7)

2. **Bridge**
 Gtr. 1 tacet
 E5 D5 C5 B5

Your love for me has just got to be real

Gtrs. 2 & 3

9 9 7 5 7 5 3 (4) 2 4 2

E5 D5 C5 B5

be - fore you know the way I'm go - in' to feel, _

9 7 7 5 5 3 4 2

*D.S. al Coda 1 (take 1st ending)
2nd time, To Coda 2*

C5 B5 C5 B5

I'm go - in' to feel, _ I'm go - in' to feel. _

5 3 5 3 4 2 4 2 5 3 5 3 4 2

⊕ **Coda 1**

N.C.(E5)
Gtrs. 2 & 3

(D5) (C5)

5 4 5 4 7 5 4 5 4 7 4 5 7 4 4 4 7 7 7 9 9 9 9

full full

Gtr. 2 (B5) (E5) (D5)

9 (9) 7 9 7 7 7 9 9 9 8 9 8 10 8 9 8 10 10 (10) 8 10 9 10 (10) 8 10 8

full full full

Gtr. 3

9 (9) 7 9 7 7 7 9 9 9 9 9 9 9 9 9 9 9 10 (10) 8 10 9 8 10 10 (10) 8 10 9

full full full

Verse

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

5. Now I have you with me un - der my pow'r.

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Our love grows stron - ger now with ev - 'ry hour. Look in - to my eyes you'll

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

see who I am. My name is Lu - ci - fer please take my hand.

Outro

N.C.(E5) (D5) (C5) (B5)

(E5) (D5) (C5) (B5)

(E5) (D5) (C5)

Gr. 2

Gr. 3

(B5) 8va E5 (D5)

8va

(C5) 8va (B5)

8va

Wicked World

Words and Music by Tony Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderate Rock ♩ = 120 (♩ = ♩³)

N.C. Gtr. 1 (dist.) *f* *tr* *tr* E5 D5 E5 A5 N.C. *play 4 times*

A5 N.C. A5 C5 D5 A5 C5 D5 A5 C5 D5

E5 N.C.

Slower ♩ = 84

Interlude

N.C.(E5)

Verse
N.C.(E5)

1. The world to - day is such a wick - ed place, _____
 pol - i - ti - cian's job they say is ver - y high, _____
 3. A wom - an goes to work ev - 'ry - day af - ter day, _____

P.M.

14 14 12 14 14 14 12 (12)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

fight - ing go - ing on be - tween the hu - man race. _____
 for he has to choose who's got to go and die. _____
 she just goes to work just to earn her pay. _____

P.M.

1/4

7 7 5 (5) 7 7 7 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

Peo - ple go to work just to earn their bread, _____
 They can put a man on the moon quite eas - y, _____
 Child sit - ting by but his life's much hard - er, _____

P.M.

1/4

7 7 5 (5) 7 7 7 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

while peo - ple just a - cross the sea are cart - ing their dead. _____
 while peo - ple here on earth are dy - in' of all dis - eas - es. _____
 he does - n't ev - en know who is his fath - er. _____

P.M.

1/4

7 7 5 (5) 7 7 7 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

A Tempo
N.C.

To Coda

Slower ♩ = 84
N.C.(E5)

1.

2.

2. A

N.C.

pitch: E

Interlude

* Faster ♩ = 144

Gtr. 1 tacet

N.C.(E5)

Gtr. 2 (slight dist.)

mf

w/fingers
let ring throughout

* New tempo applies to guitar only; bass and drums continue freely in previous tempo until indicated.

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes, many grouped in triplets. The bass line consists of open strings (0) and fretted notes (2, 3, 4, 5).

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth notes and triplets. The bass line consists of open strings (0) and fretted notes (2).

Third system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth notes and triplets. The bass line consists of open strings (0) and fretted notes (2). The system ends with a fermata on the final note.

grad. rit.

< f
fdbk.

pitch: A

Guitar Solo **Moderately** ♩ = 96

Gtr. 2 tacet
N.C.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes, many grouped in triplets. The bass line consists of open strings (0) and fretted notes (2, 3, 4, 5). The system ends with a fermata on the final note.

f
w/pick

full

full

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes, many grouped in triplets. The bass line consists of open strings (0) and fretted notes (2, 3, 4, 5). The system ends with a fermata on the final note.

P.H.

full

full

full

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a 5/4 time signature. The melody is written on a single staff, with notes beamed in groups of six and three, indicating a 6/8 or 3/4 feel. The second system continues the melody on a single staff, with notes beamed in groups of two and three. The key signature is one sharp (F#), and the time signature is 5/4. The score is written in a clear, legible font, with notes and rests clearly defined.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 5/4 time signature. The melody is written in a single line with various note values and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 5/4 time signature. The bass line is written in a single line with various note values and rests. The score includes a "D.S. al Coda" instruction at the end of the first staff. The tempo marking "rit." is placed above the first staff. The score is divided into two systems by a double bar line. The first system ends with a double bar line and a repeat sign. The second system begins with a double bar line and a repeat sign. The score is written in a single line for each staff.

⊕ Coda

Outro

[illegible][illegible]

A Bit of Finger

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately ♩ = 90
Em(add9)

1., 2., 3. | 4.

Red sun

Gtr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mp

let ring throughout

TAB

0 7 4 7 4 0 4 7 0 7 4 7 4 0 0 0 0 7 4 7 4 0 0 0

* Recording sounds approx. 1/4 step flat.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
Em(add9)

ris - ing — in the sky. — Sleep - ing vil - lage, — cock - 'rel's

cry. — Soft breeze blow - ing in the trees. — Peace of

Gtr. 1: w/ Rhy. Fig. 1, 2 times

mind, — feel at ease. —

Segue to "Sleeping Village"

Gtr. 1 E ⑥ open

Sleeping Village

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately Slow Rock ♩ = 72

* Gtrs. 1 & 2 (dist.) N.C.(A)

play 4 times N.C.(A)

Sus. 1 & 2 (dist.)

play 7 strings

f

full

TAB

5 7 5 7 7 7 9 7 9 16 5 7 5 7 7 7 9 7 14 0 7 7 5 4 5 4 5 (5) 7

* Gtr. 2 enters at measure two

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the melody in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of eighth and quarter notes, with some notes beamed together. The second system shows the bass line with fingerings indicated by numbers 0, 7, 5, 4, 5, 4, 5, 7, 12, 0, 7, 5, 4, 5, 4, 5, (5), 7, 0, 7, 5, 4, 5, 4, 5, (5), 7. The score ends with a double bar line.

Gtr. 2 D5 A5 C5 N.C.(F5) (D5) D5 A5 C5 F5 D5 D5 A5 C5

Gtr. 1

The staff shows a guitar part with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some measures containing triplets. The fretboard diagram below the staff shows the corresponding fret numbers for each note. Measures 1 and 2 are grouped together, as are measures 3 and 4. Wavy lines above the staff indicate bends in measures 2 and 4.

10

12

12 (12) 7 10 (10) 10 (10) 8 8

10 10 5 8 8

10 12

12 (12) 7 10 (10) 10 (10) 8 8

10 10 5 8 8

10 12

12 (12) 7 10 (10) 10 (10) 8 8

10 10 5 8 8

Faster ♩ = 182

F5 D5 A5 C5 F5 N.C.(D5) N.C. *(D5)

* Chord implied by bass.

The image displays six systems of musical notation for guitar, each consisting of a standard musical staff and a fretboard diagram. The notation includes various musical symbols such as eighth notes, sixteenth notes, slurs, ties, and dynamic markings like "full" and "1/2". The fretboard diagrams use numbers 1-12 to indicate finger positions on the strings. The systems are arranged in three pairs, with the first pair at the top, the second in the middle, and the third at the bottom. The key signature is one flat (B-flat).

Warning

Words and Music by Alex Dmochowski, Victor Hickling, John Moreshead and Aynsley Dunbar

Intro

Slowly ♩ = 80

N.C. (D5)

(F5)

(F#5) (G5)

(D5)

Gtr. 1 (dist.)

Intro guitar solo with tablature. The guitar part is in 4/4 time, starting with a distorted signal. The tablature shows various fret numbers and techniques like bends and slides. The bass line is in 4/4 time, starting with a flat bass (fdbk.) and then moving to a medium piano (mp) dynamic. The bass line includes fret numbers and techniques like bends and slides.

Verse

N.C. (D5)

Verse guitar and bass parts. The guitar part is in 4/4 time, starting with a flat bass (fdbk.) and then moving to a medium piano (mp) dynamic. The bass line is in 4/4 time, starting with a flat bass (fdbk.) and then moving to a medium piano (mp) dynamic. The bass line includes fret numbers and techniques like bends and slides.

Verse guitar and bass parts. The guitar part is in 4/4 time, starting with a flat bass (fdbk.) and then moving to a medium piano (mp) dynamic. The bass line is in 4/4 time, starting with a flat bass (fdbk.) and then moving to a medium piano (mp) dynamic. The bass line includes fret numbers and techniques like bends and slides.

Verse guitar and bass parts. The guitar part is in 4/4 time, starting with a flat bass (fdbk.) and then moving to a medium piano (mp) dynamic. The bass line is in 4/4 time, starting with a flat bass (fdbk.) and then moving to a medium piano (mp) dynamic. The bass line includes fret numbers and techniques like bends and slides.

[illegible]

The first system of the musical score for "The Sound of Silence" is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in a single line. Above the staff, the notes are labeled with their corresponding chord names: (F5), (F#5), (G5), and (D5). The notation includes various musical symbols such as eighth notes, quarter notes, and rests. The first measure is a whole note chord (F5). The second measure is a half note chord (F#5). The third measure is a quarter note chord (G5). The fourth measure is a quarter note chord (D5). The fifth measure is a quarter note chord (D5). The sixth measure is a quarter note chord (D5). The seventh measure is a quarter note chord (D5). The eighth measure is a quarter note chord (D5). The ninth measure is a quarter note chord (D5). The tenth measure is a quarter note chord (D5). The eleventh measure is a quarter note chord (D5). The twelfth measure is a quarter note chord (D5). The thirteenth measure is a quarter note chord (D5). The fourteenth measure is a quarter note chord (D5). The fifteenth measure is a quarter note chord (D5). The sixteenth measure is a quarter note chord (D5). The seventeenth measure is a quarter note chord (D5). The eighteenth measure is a quarter note chord (D5). The nineteenth measure is a quarter note chord (D5). The twentieth measure is a quarter note chord (D5). The twenty-first measure is a quarter note chord (D5). The twenty-second measure is a quarter note chord (D5). The twenty-third measure is a quarter note chord (D5). The twenty-fourth measure is a quarter note chord (D5). The twenty-fifth measure is a quarter note chord (D5). The twenty-sixth measure is a quarter note chord (D5). The twenty-seventh measure is a quarter note chord (D5). The twenty-eighth measure is a quarter note chord (D5). The twenty-ninth measure is a quarter note chord (D5). The thirtieth measure is a quarter note chord (D5). The thirty-first measure is a quarter note chord (D5). The thirty-second measure is a quarter note chord (D5). The thirty-third measure is a quarter note chord (D5). The thirty-fourth measure is a quarter note chord (D5). The thirty-fifth measure is a quarter note chord (D5). The thirty-sixth measure is a quarter note chord (D5). The thirty-seventh measure is a quarter note chord (D5). The thirty-eighth measure is a quarter note chord (D5). The thirty-ninth measure is a quarter note chord (D5). The fortieth measure is a quarter note chord (D5). The forty-first measure is a quarter note chord (D5). The forty-second measure is a quarter note chord (D5). The forty-third measure is a quarter note chord (D5). The forty-fourth measure is a quarter note chord (D5). The forty-fifth measure is a quarter note chord (D5). The forty-sixth measure is a quarter note chord (D5). The forty-seventh measure is a quarter note chord (D5). The forty-eighth measure is a quarter note chord (D5). The forty-ninth measure is a quarter note chord (D5). The fiftieth measure is a quarter note chord (D5). The fifty-first measure is a quarter note chord (D5). The fifty-second measure is a quarter note chord (D5). The fifty-third measure is a quarter note chord (D5). The fifty-fourth measure is a quarter note chord (D5). The fifty-fifth measure is a quarter note chord (D5). The fifty-sixth measure is a quarter note chord (D5). The fifty-seventh measure is a quarter note chord (D5). The fifty-eighth measure is a quarter note chord (D5). The fifty-ninth measure is a quarter note chord (D5). The sixtieth measure is a quarter note chord (D5). The sixty-first measure is a quarter note chord (D5). The sixty-second measure is a quarter note chord (D5). The sixty-third measure is a quarter note chord (D5). The sixty-fourth measure is a quarter note chord (D5). The sixty-fifth measure is a quarter note chord (D5). The sixty-sixth measure is a quarter note chord (D5). The sixty-seventh measure is a quarter note chord (D5). The sixty-eighth measure is a quarter note chord (D5). The sixty-ninth measure is a quarter note chord (D5). The seventieth measure is a quarter note chord (D5). The seventy-first measure is a quarter note chord (D5). The seventy-second measure is a quarter note chord (D5). The seventy-third measure is a quarter note chord (D5). The seventy-fourth measure is a quarter note chord (D5). The seventy-fifth measure is a quarter note chord (D5). The seventy-sixth measure is a quarter note chord (D5). The seventy-seventh measure is a quarter note chord (D5). The seventy-eighth measure is a quarter note chord (D5). The seventy-ninth measure is a quarter note chord (D5). The eightieth measure is a quarter note chord (D5). The eighty-first measure is a quarter note chord (D5). The eighty-second measure is a quarter note chord (D5). The eighty-third measure is a quarter note chord (D5). The eighty-fourth measure is a quarter note chord (D5). The eighty-fifth measure is a quarter note chord (D5). The eighty-sixth measure is a quarter note chord (D5). The eighty-seventh measure is a quarter note chord (D5). The eighty-eighth measure is a quarter note chord (D5). The eighty-ninth measure is a quarter note chord (D5). The ninetieth measure is a quarter note chord (D5). The ninety-first measure is a quarter note chord (D5). The ninety-second measure is a quarter note chord (D5). The ninety-third measure is a quarter note chord (D5). The ninety-fourth measure is a quarter note chord (D5). The ninety-fifth measure is a quarter note chord (D5). The ninety-sixth measure is a quarter note chord (D5). The ninety-seventh measure is a quarter note chord (D5). The ninety-eighth measure is a quarter note chord (D5). The ninety-ninth measure is a quarter note chord (D5). The hundredth measure is a quarter note chord (D5).

Verse
N.C. (D5)

3. Now the whole wide world is mov - in' 'cause there's i - ron in my heart. I

10 12 10 $\frac{1}{4}$ 12 10 12 full 10 10 12 10 12 10 10 12 $\frac{1}{4}$

just can't keep from cry - in' 'cause you say we've got to part. _ Sor-row grips my voice as I

(D5)

stand here all a-lone _____ and watch you slow-ly take a-way a love I've nev-er known. I was

born with-out you ba-by, but my feel-ings were a lit-tle bit too

Guitar Solo
Free Time
N.C.

D5

strong, just a lit-tle bit too strong.

8va

3 3 3

full

full

13 10 10 13 10 13 10 10 13 10 10 12

7
7
5

8va

full

12

The musical score is for guitar, featuring a melody on a treble clef staff and a bass line on a six-string staff. The melody begins with a *loco* section, followed by an *8va* section. The bass line includes a *full* section. The score is in 2/4 time and features various musical notations including triplets, slurs, and dynamic markings.

loco

rit.

on cue:

D5 E5

N.C.

12 10 12 10 12 12 10 12 10 10 12 11 10 11 10 8 12 14 12 14 12 14 12 12 12 12 12 14

[illegible]

The image shows a musical score for the song "The Wind" by Gustav Mahler. The vocal line is written on a single staff in G major (one sharp) and 2/4 time. The melody begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The vocal line features a series of eighth and sixteenth notes, with some notes marked with a "7" (seventh) and a "5" (fifth). The piano accompaniment is written on two staves. The left hand plays a series of chords and arpeggios, with some notes marked with a "3" (triple). The right hand plays a series of chords and arpeggios, with some notes marked with a "3" (triple). The piano accompaniment includes a "full" dynamic marking. The score is for a vocal solo and piano accompaniment.

[illegible]

8va.

loco

full

full

rit. poco a poco

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 5/4. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 5/4. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The music is in a 5/4 time signature, which is unusual for a folk song. The melody is in the treble clef and the bass line is in the bass clef. The key signature is one sharp (F#). The lyrics are "The Rose Tree".

Faster ♩ = 130 (♩ = $\overset{\sim}{\text{♩}}$ $\overset{\sim}{\text{♩}}$ $\overset{\sim}{\text{♩}}$)

full

full

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, many grouped as triplets. A five-measure rest is indicated by a horizontal line with the number '5' above it. The bottom staff shows fingerings (e.g., 15, 12, 14) and accents labeled 'full' pointing to specific notes.

8va

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with several triplet markings (indicated by a '3' over a group of notes) and some slurs. The bottom staff is a bass clef containing fingering numbers (1-5) and dynamic markings ('full', '1/2'). There are also some parentheses around certain numbers, possibly indicating breath marks or phrasing.

The image shows a musical score for the piece "The Wind" by John Williams. It is divided into two staves: a piano solo and a guitar accompaniment. The piano part is in G major, 4/4 time, and includes a "loco" section. The guitar part is in G major, 4/4 time, and includes a "loco" section. The score is written for a piano and guitar, with the piano part in G major and the guitar part in G major. The piano part includes a "loco" section, and the guitar part includes a "loco" section. The score is written for a piano and guitar, with the piano part in G major and the guitar part in G major. The piano part includes a "loco" section, and the guitar part includes a "loco" section.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, showing a series of chords and a bass line. The chords are indicated by numbers 0, 2, and 3, which correspond to the fret numbers on the guitar strings. The bass line is written in a simple, rhythmic pattern. The score is divided into four measures, each containing a different chord and a corresponding bass line. The first measure has a 0 chord, the second has a 2 chord, the third has a 3 chord, and the fourth has a 2 chord. The bass line is written in a simple, rhythmic pattern, with notes corresponding to the chords. The score is written in a clear, legible font, and the overall layout is clean and professional.

8va ----- loco

full 1 1/2 1 1/2 1 1/2

14 12 14 14 14 (14) 12 14 12 14 12 12 12

Outro-Guitar Solo Free Time

w/ rhythm section 8va -----

full full full full 1 1/4

(12) (12) (12) (14) 12 15 12 15 15 12 12 12 12 15 12 15 12 14 12 15 12 14 12 15 1 1/4

8va -----

1 1/2 1/4 full

15 (15) 12 14 12 15 12 14 12 14 12 15 12 15 12 15 12 15 12 14 12 15 1 1/4 full

8va -----

6 3 3 7:6 full

15 12 15 12 15 12 15 12 15 12 14 14 12 12 15 12 14 12 14 (14) 12 12 full

8va ----- 10:6

full

12 14 12 14 14 12 14 14 15 15 15 full 15 12 12 15 12 14 12 15 12 14 12

8va ----- 6 6

full full

15 12 14 12 15 12 14 12 full 14 12 14 12 14 12 14 14 12 14 14 10 12 14 12 14 full 12 15 12 13

[illegible]

8va

full

15 12 15 12 12 15 12 15 12 14 12 15 12 14 12 14 14 14 14 14 (14) 12 14 12 14 12 14 12 14 (14) 12 14 12 14 12

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is the vocal line, written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes). A dashed line above the staff is labeled '8va' (octave), and a 'loca' marking is present above the final measure. The bottom staff is the piano accompaniment, also in G major. It features a rhythmic pattern of eighth and sixteenth notes, with 'full' markings indicating dynamic changes. The score is presented in a clean, professional layout with clear notation and markings.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

F
D
C
B
A
G
E

Strings:

E
T
A
B
G
D
A
E

4th string, 2nd fret

1st & 2nd strings open, played together

D

A

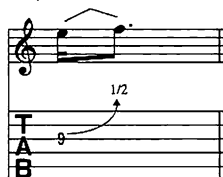
D

E

G

6 6
open 3fr

HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



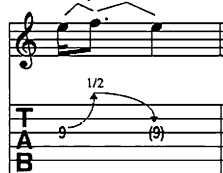
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



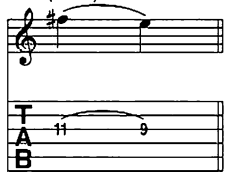
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



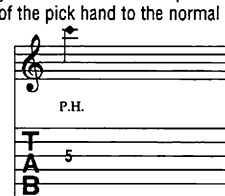
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



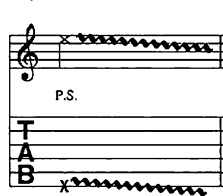
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



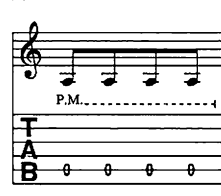
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



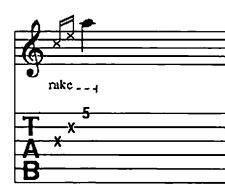
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



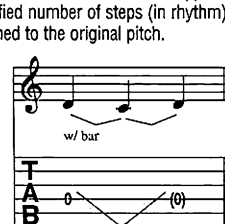
RAKE: Drag the pick across the strings indicated with a single motion.



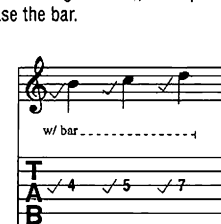
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



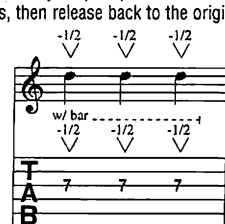
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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BASSICALLY

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